



Members of the Bach Choir of Bethlehem
& Bach Festival Orchestra
Dr. Christopher Jackson, Artistic Director & Conductor
present

BACH at NOON

A Gift of Music & Spiritual Refreshment



Soloists

Anika Kildegaard – soprano
Aryssa Burrs – alto
Mark Vogel – tenor
Harrison Hintzsche – bass
Nobuo Kitagawa – oboe
Robert Skoniczin – trumpet
Eugene Albulescu – piano
Greg Funfgeld – piano



Second Tuesdays

* 12:10–1:00pm

Next Bach at Noon
Tuesday,
January 13, 2026
Central Moravian Church
Downtown Bethlehem



November 11, 2025 – PROGRAM

Franz Schubert (1797–1828)

Fantasia in F Minor, D 940, for piano four hands

Allegro molto moderato

Largo

Scherzo. Allegro vivace

Finale. Allegro molto moderato

– Eugene Albulescu & Greg Funfgeld

Johann Sebastian Bach (1685–1750)

Meine Seel erhebt den Herren, BWV 10

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster, Julie Bougher, Inna Eyzerovich,
Rebecca Brown, Linda Kistler & Mary Ogletree – violin
Nina Falk & Agn s Maurer – viola
Loretta O’Sullivan – cello
Daniel McDougall – bass
Nobuo Kitagawa & Lynne Cohen – oboe
Robert Skoniczin – trumpet
Kerry Heimann – keyboards

The November Bach at Noon concert was named in honor of Greg Funfgeld in celebration of his 25th season as the sixth conductor of the Bach Choir of Bethlehem, his extraordinary vision, including the initiation of Bach at Noon, and the phenomenal growth and development of the choir’s program and artistry under his leadership. The concert is named and supported in part by a generous endowment gift from Donald and Christine Wertman.

As a courtesy to others, kindly silence your cell phone.



J.S. Bach | *Meine Seel erhebt den Herren*, BWV 10

– Translation by H. Ellis Finger

Cantata for the Ascension of Mary

1. Chorale

Meine Seel erhebt den Herren,
und mein Geist freut sich Gottes, meines Heilandes;
denn er hat seine elende Magd angesehen.
Siehe, von nun an werden mich selig preisen alle Kindeskind.

*My soul magnifies the Lord,
and my spirit delights in God, my Savior;
for he has looked upon his lowly maid.
Behold, from now on all generations shall praise me as blessed.*

2. Aria (Soprano)

Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
wie wunderbar sind deine Werke!
Du siehest mich Elenden an,
du hast an mir so viel getan,
dass ich nicht alles zähl und merke.

*Lord, who are strong and mighty,
God, whose name is holy,
how wondrous are your deeds!
You look upon me in my anguish,
you have done so much for me
that I cannot measure nor value it all.*

3. Recitative (Tenor)

Des Höchsten Güt und Treu
wird alle Morgen neu
und währet immer für und für
bei denen, die allhier
auf seine Hilfe schaun
und ihm in wahrer Furcht vertraun.
Hingegen übt er auch Gewalt
mit seinem Arm
an denen, welche weder kalt
noch warm
im Glauben und im Lieben sein;
die nackt, bloss und blind,
die voller Stolz und Hoffart sind,
will seine Hand wie Spreu zerstreun.

*The goodness and fealty of the Most High
is made new each morning
and endures for ever and ever
with those who look to his hel,
placing trust in him here on Earth.
In true fear
in contrast he also summons force
with his grasp
upon those who are neither cold
nor warm
in their faith and love,
those who are naked, plain and blind,
who are filled with pride and arrogance,
these he shall scatter like straw.*

4. Aria (Bass)

Gewaltige stösst Gott vom Stuhl
hinunter in den Schwefelpfuhl;
die Niedern pflegt Gott zu erhöhen,
dass sie wie Stern am Himmel stehen.
Die Reichen lässt Gott bloss und leer,
die Hungrigen füllt er mit Gaben,
dass sie auf seinem Gnadenmeer
stets Reichtum und die Fülle haben.

*God displaces the powerful from their seat of power
downward into the sulphurous pool;
God cares for the lowly, exalting them
that they reign like stars in heaven.
The wealthy God leaves poor and empty,
the hungry he fills with gifts,
that they in his realm of mercy
shall ever enjoy wealth and abundance.*

5. Duet (with instr. Chorale; alto, tenor)

Er denket der Barmherzigkeit
und hilft seinem Diener Israel auf.

*He reflects on mercifulness
and gives aid to his servant Israel.*

(Instrumental Chorale: “The German Magnificat”)

6. Recitative (tenor)

Was Gott den Vätern alter Zeiten
geredet und verheissen hat,
erfüllet auch im Werk und in der Tat.
Was Gott dem Abraham,
als er zu ihm in seine Hütten kam,
versprochen und geschworen,
ist, da die Zeit erfüllet war, geschehen.
Sein Same musste sich so sehr
wie Sand am Meer
und Stern am Firmament ausbreiten,
der Heiland ward geboren,
das ew'ge Wort liess sich im Fleische sehen,
das menschliche Geschlecht von Tod und allem Bösen
und von des Satans Sklaverei
aus lauter Liebe zu erlösen;
drum bleibt's darbei,
dass Gottes Wort voll Gnad und Wahrheit sei.

7. Chorale

Lob und Preis sei Gott dem Vater und dem Sohn
und dem Heiligen Geiste,
wie es war um Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

“The German Magnificat” after Luke 1:46–55

*What God, to the patriarchs of ancient times,
described and pledged,
he now accomplishes in actions and deeds.
What God unto Abraham,
entering his living quarters,
promised and pledged by oath,
has indeed come to pass, in the fullness of time.
His progeny must be spread afield, in numbers
as the grains of sand on the shore
and as the stars in the firmament.
The Savior was born,
the eternal word made manifest in flesh
so that the human race might be saved,
free of death and of all evil
and from bondage to Satan.
Thus our destiny abides,
that God's word be filled with grace and truth.*

*Glory and praise be unto God the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now and forever shall be,
Even from eternity to eternity, Amen.*

BACH at NOON Tuesday, January 13



January Bach at Noon will feature the Bach Choir's first ever performance of Cantata 153, *Schau, lieber Gott, wie meine Feind*, or “Behold, dear God, how my enemies (are so powerful).” This cantata originally premiered on the Sunday after New Year's Day in 1724 and is a perfect way to ring in 2026 with the Bach Choir of Bethlehem! We hope to see you there!

Soloists

ANIKI KILDEGAARD, soprano Praised for her “captivating and sensual” singing (*Riptide Magazine*), soprano Anika Kildegard is gaining recognition as an interpreter of music spanning centuries, from Baroque to contemporary styles. Her 2025/26 season includes debut appearances with Seraphic Fire, Philadelphia Bach Collective, and No Exit New Music and solo residencies at Brown University and Avaloch Farm Music Institute, as well as return appearances with The Crossing and Choral Arts Philadelphia. In addition, Kildegard will make her Philadelphia Chamber Music Society debut in a solo recital in December 2025. Her soprano/double bass duo LIGAMENT will appear as the ensemble-in-residence for new music festivals at both UNI and UGA and be presented on the Johnstone Fund for New Music series in February 2026. Kildegard is featured on a recently released genre-defying album of new works, *Missa brevis Abbaye de Thélème*, written for her by French composer Jean-François Charles; the album and Kildegard’s performance garnered international critical acclaim, as well as nominations and wins in several independent music award categories. She has sung with such notable groups as Alarm Will Sound and Ensemble VIII and is a core member of the GRAMMY award-winning ensemble The Crossing.

ARYSSA BURRS, mezzo-soprano, is hailed for her “rich sound and thoughtful musical ideas” while “transcending vocal styles and genres with flexibility and ease.” Burrs has been seen with InSeries Opera as Orpheus/Speranza (*Nightsong of Orpheus*), *Requiem*, and *Ordering of Moses*. As a previous Resident Artist with Opera Columbus–Capital University, Burrs performed Ramona (*Vanqui*) and Zerlina (*Don Giovanni*). An avid choral artist, she has sung with groups such as The Crossing, The Thirteen, and Clarion Choir and is a founding member of the Voces8 Foundation’s new ensemble, Lyyra. Other solo engagements include being an Apprentice Artist with Central City Opera, alto soloist with the Apollo Chorus for Stacy Garrop’s *Terra Nostra*, and Elvis Costello’s *The Juliet Letters* (UrbanArias). Obtaining a Masters of Music in Voice/Opera from Northwestern University, she tackled Orlofsky (*Die Fledermaus*), Captain (*Dog Days*) and Baba the Turk (*The Rake’s Progress*), as well as solos with various choral and orchestral ensembles (Am I born, David T. Little; The Branch Will Not Break, Christopher Cerrone). Burrs is a ‘23 American Traditions Competition Semifinalist and is the founder of ALB Produces. She holds a B.M. in Voice and a BME from the University of Maryland, College Park.

MARK VOGEL, tenor, is a versatile musician, active as both a tenor and pianist. He recently made his Wigmore Hall debut alongside his husband, baritone Edward Vogel. Vogel performs with many of the nation’s leading professional choirs, including Apollo’s Fire, True Concord Voices & Orchestra, Seraphic Fire, and The Crossing, and won first prize in the 2021 Audrey Rooney Vocal Competition. As a choral scholar at Hereford Cathedral, he sang in the 2018 Three Choirs Festival and performed at venues such as Buckingham Palace and the Sistine Chapel. Vogel holds degrees in vocal performance from Westminster Choir College and the University of Notre Dame. As a pianist, he brings nuance and versatility to his collaborations, from accompanying choirs to performing in recital. His piano work includes residencies and engagements with the American Boychoir School, NAFME National Honor Choir, Tennessee and Southern Division ACDA Honor Choirs, and the Oklahoma Summer Arts Institute. When not making music, Vogel is active in the fiber arts community, leading workshops and sharing his passion for knitting on YouTube, where he fosters a growing global crafting community.

HARRISON HINTZSCHE, baritone, is recognized for his warm lyric tone, nuanced musicality, and dedication to text. His passion for Baroque music, art song, and choral music has led him to perform on world-class stages such as London’s Wigmore Hall, New York City’s Weill Recital Hall, and Seoul’s National Theater of Korea, and to work closely with great leaders in music such as Masaaki Suzuki, Graham Johnson, and Jos van Veldhoven. Hintzsche holds degrees in music from St. Olaf College and the Yale School of Music – the latter awarding him the 2020 Margot Fassler Prize for the Performance of Sacred Music. Recent recording credits include the bass arias in Bach’s *St. John Passion* with Nic McGegan and Cantata Collective, as well as various *Lieder* by Luise Greger on New Muses Project’s inaugural self-titled album. Hintzsche sings regularly with some of the nation’s leading choral ensembles, including the Santa Fe Desert Chorale, Ensemble Altera, and the Oregon Bach Festival Chorus, among others. Originally from DeKalb, Illinois, he currently resides in Brooklyn, New York.

NOBUO KITAGAWA, oboe, a graduate of the Tokyo University of the Arts, holds both a Master of Music and a Doctor of Musical Arts degree from Yale University. He has won the Woolsey Hall Competition, the NHK Young Artists’ Audition, and the Katz Young Musicians’ Competition, which sponsored his debut recital in New York City. He has appeared as a concerto soloist with the Denver Symphony, Yale Philharmonia, Orchestra New England, and the Pennsylvania Sinfonia Orchestra. As an orchestral musician, he has performed with Orchestra New England, the New Haven Symphony, the Stamford Symphony, the Princeton Symphony, and the Orchestra of St. Luke’s. He is the principal oboist of the Pennsylvania Sinfonia Orchestra. On Broadway, he performed in the productions of *Beauty and the Beast*, *Miss Saigon*, and *The Phantom of the Opera*. Additionally, he served as the principal oboist for the Music of Andrew Lloyd Webber National Tour. He recorded for Koch International, Delos, and New World Records. The *Morning Call* praised his playing, describing it as having a “sweet, velvety sound that simply melted into every corner of the hall.” He is a faculty member at Lafayette College, Muhlenberg College, and the Kinhaven Adult Chamber Music Workshop. His YouTube channel, featuring nearly 900 instrumental exercise pieces, enjoys a large worldwide following. He also publishes his work through his on-line store, NK Music Lab, including modern editions of compositions by Georg Philipp Telemann.

ROBERT SKONICZIN, trumpet, has combined a love for teaching music at all levels and performing in a variety of settings, including classical, commercial, jazz, and touring Broadway shows. He has backed various star attractions such as Aretha Franklin, Martina McBride, Anne Murray, Pete Fountain, Marvin Hamlisch, Mannheim Steamroller, and The Who. He can be heard on several recordings, including Manhattan Transfer’s DVD *The Christmas Concert*, *Reanimations and Shadowcatcher* with the West Chester University Wind Ensemble, *The Quest for Adventure* with Tromba Mundi, *American Anthems* with the Gramercy Brass Orchestra, and numerous spots for NFL Films. In 2019, Skoniczin made his debut as principal trumpet with the Bach Festival Orchestra, showcasing his piccolo trumpet virtuosity on arguably some of the most famous and challenging trumpet works in the repertoire. He is on staff at the Wells School of Music at West Chester University (WCU) and performs with Kryos Brass, the WCU faculty brass quintet. He is Associate Conductor with Bravo Brass, the Philadelphia Youth Orchestra’s Brass Ensemble program, designed to further the musi-

Soloists

championship of advanced middle and high school brass players in the region. In 2015, he made his Carnegie Hall debut performing with Tromba Mundi, unveiling three new works for trumpet ensemble: *Birds of Paradise* by Erik Morales, *Swashbuckler* by Andrés Soto, and *The Quest for Adventure* by Bertrand Moren. He has worked closely with the International Trumpet Guild since co-hosting the Conference in 2014 and now serves as the Conference Volunteer Coordinator. His principal teachers have included Vince Penzarella of the New York Philharmonic and Christopher Tranchitella of the Kennedy Center Opera House Orchestra. Robert is a member of the National Band Association, the International Trumpet Guild, and Phi Beta Kappa and is a performing artist for S.E. Shires trumpets.

EUGENE ALBULESCU, piano, is an award-winning performer who combines a blazing technique with the artistic integrity and originality to express musical emotions at their most personal level. His work as soloist, chamber musician, conductor, and recording artist spans four continents and over 40 years. Albulescu has performed as conductor or soloist with numerous major orchestras, including the New Zealand Symphony, the Romanian National George Enescu Philharmonic, the New York Chamber Orchestra, and Christchurch Symphony. He toured the U.S. with the Barbizon Chamber Orchestra and later led two national U.S. tours as music director of the French Chamber Orchestra. His recordings have been released on Ode/Manu label, Ode/BMG, Trust, Downstage Recordings, and on the Naxos label with the New Zealand Symphony featuring the "Rock Concerto," composed for Albulescu by celebrated New Zealand composer Jenny McLeod. His recording *Albulescu Plays Liszt*, MANU1446, earned him the Grand Prix du Disque Liszt. His

most recent, critically acclaimed release on the AMP label features Beethoven's Concertos 1 & 5. Albulescu studied at Indiana University where, at 19, he was the youngest person ever to teach as an assistant instructor. He is a Steinway Artist, currently on the music faculty at Lehigh University.

GREG FUNFGELD, piano, is Artistic Director and Conductor Emeritus of the Bach Choir of Bethlehem. As the sixth Conductor from 1983 to 2022, Funfgeld expanded the programs of the Bach Choir beyond the annual Bach Festival to become a year-round season of 40 concerts and educational programs with an audience of more than 22,000. He led the choir and Bach Festival Orchestra on two major concert tours, to Germany in 1995 and to the United Kingdom in 2003, including a performance for the BBC Proms in London's Royal Albert Hall. He also conducted the choir's Centennial performances at The Kennedy Center and Carnegie Hall in 1999-2000. In 2011, Funfgeld conducted the choir and members of the Orchestra in performances at Saint Paul's Chapel and Trinity Church, Wall Street, as part of a series of concerts entitled "Remember to Love," presented in observance of the 10th Anniversary of 9/11. Under his leadership, the choir released 13 recordings and co-produced two films – the PBS documentary *Make A Joyful Noise* and the internationally distributed Classical Kids DVD *Mr. Bach Comes to Call*. He was the architect and director of the choir's outstanding educational outreach programs, including Bach to School, Bach at Noon, and the interdisciplinary Family Concert. These programs have been awarded an annual grant from the National Endowment for the Arts since 2011.



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Artistic Director & Conductor



DR. CHRISTOPHER JACKSON, now in his fourth season, is the seventh Artistic Director and Conductor of the Bach Choir of Bethlehem. He has worked for 18 years as a conductor, educator, professional singer, and scholar. Throughout his career, he has led numerous collegiate, professional, and amateur ensembles across the United States, and he works frequently as a guest conductor for orchestras, choirs, and music festivals. His ensembles have toured China, Canada, and the continental United States. During his tenure at Lycoming College in Williamsport, Pennsylvania, he co-founded the Lycoming Baroque Choir and Orchestra and designed academic courses that allowed students to travel to Germany and explore links between Baroque music, art, and architecture. He has taught courses and master classes in conducting, music theory, music history, vocal methods and pedagogy, and Baroque performance practice and has been a guest artist and lecturer at the San Juan Conservatory, the Coro de Niños de San Juan, and the Baldwin Wallace Bach Festival. He was nominated as a finalist for the American Prize in Virtual Performance for his work with the Muhlenberg College choral ensembles during the Covid-19 pandemic. Jackson remains an active professional choral singer and soloist, with focuses in the Baroque, Renaissance, and Modern eras. As a member of the Boston-based chamber choir Skylark, he has appeared on three GRAMMY-nominated albums (Best Choral Performance) and also serves as the ensemble's Director of Education. In that position, he helped design free materials for music educators across the country to use for virtual music-making. He has performed with the GRAMMY award-winning ensemble Roomful of Teeth, the Santa Fe Desert Chorale, Artefact Ensemble, Les Canards Chantants, and Bach Vespers at Holy Trinity Lutheran in New York City. Jackson received his Bachelor of Arts in Vocal Performance from Oklahoma State University, studying conducting under Dr. Dirk Garner (Baldwin Wallace Bach Festival). He received his Master of Music in Choral Conducting from Westminster Choir College and was the graduate assistant conductor of the Westminster Symphonic Choir under Dr. Joe Miller and Dr. Amanda Quist, as well as studying with Dr. Andrew Megill (Carmel Bach, Illinois Bach Academy). He earned his Doctor of Musical Arts in Choral Conducting from the University of North Texas, studying with Dr. Jerry McCoy and Dr. Richard Sparks. His areas of research include the programming and performance of Baroque and Renaissance music for choirs of all ages and levels of experience, as well as the choral music of Benjamin Britten.

The Bach Choir of Bethlehem

THE OLDEST AMERICAN BACH CHOIR, the Bach Choir of Bethlehem gave the first complete American performances of Bach's *Mass in B Minor* in 1900 and *Christmas Oratorio* in 1901. Since its founding in 1898, the now-famous choir has been attracting thousands of visitors from across the United States and beyond to the annual Bethlehem Bach Festival in Pennsylvania. In 2022, Dr. Christopher Jackson became the seventh Artistic Director and Conductor of the Bach Choir of Bethlehem. The 115 dedicated volunteer singers of the Bach Choir, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming includes 40 concerts and educational programs per year for an audience of more than 22,000. Venues have included the Salzburger Dom, Nikolaikirche in Potsdam, and the Thomaskirche, Bach's church in Leipzig, as part of the 2024 European tour; Herkulesaal at Munich's Royal Residence as part of the 1995 Germany tour; The Kennedy Center and Carnegie Hall as part of the choir's Centennial Celebration in 1998–2000; the BBC Proms in London's Royal Albert Hall as part of an eight-concert tour of the United Kingdom in 2003; and Severance Hall, Cleveland, for the 75th anniversary of the Baldwin Wallace Bach Festival in 2007. In September 2011, the Bach Choir represented the Commonwealth of Pennsylvania in a 10th anniversary musical observance of 9/11 in New York City, giving concerts in Saint Paul's Chapel and Trinity Church, Wall Street. In 2013, the choir performed Mendelssohn's *Elijah* at Strathmore in the Washington, D.C., area, and in 2014, the new opera *Young Meister Bach* for the 250th anniversary of the German Society of Pennsylvania in Philadelphia. The Bach Choir has released 12 recordings on the Dorian and Analekta labels, including most recently Mendelssohn/Bach *Matthäus-Passion* (2024), Bach's Cantata 21 and Handel's *Ode for Saint Cecilia's Day* (2018), *A Child's Christmas in Bethlehem* (2013), and *St. John Passion* (2012). The choir has been featured on National Public Radio's *Performance Today* and *Prairie Home Companion*, Deutsche Radio, the BBC World Service, *CBS Sunday Morning*, and the Emmy award-winning PBS documentary on the choir, *Make a Joyful Noise*. It has been recognized for its outstanding educational outreach programs (Bach at Noon, Bach to School, and interdisciplinary Family Concerts) by annual awards from the National Endowment for the Arts (2011–2020). The J.S. Bach Foundation in Switzerland named the Bach Choir of Bethlehem as the first American recipient of its annual award to a single Bach organization, recognizing the Bach Choir's outstanding work in Bach performance and education for young people (2012). *Mr. Bach Comes to Call*, a film based on the acclaimed Classical Kids CD, was co-produced by the Bach Choir of Bethlehem and is distributed internationally by the Children's Group. The Bel Canto Youth Chorus is the Bach Choir's youth choir educational program under the direction of Director Kelly Rocchi. Through Bel Canto and other educational programs, the Bach Choir is training the next generation of choral singers and cultivating a life-long passion for the choral arts. For more information visit the Bach Choir's website – **BACH.org**.





Christmastime in Leipzig

Trumpets. Timpani. *Irrepressible Joy.*

Come with us on a journey to discover what Christmas sounded like 300 years ago. Christmastime in Leipzig transports audiences through the dramatic arc of Advent and the joyous arrival of Christmas, with music originally performed in the historic churches of Bach's own city. The program begins with two of Bach's stunning Advent cantatas – BWV 62, *Nun komm, der Heiden Heiland* (Saviour of the Nations, Come!) and BWV 147, *Herz und Mund und Tat und Leben* (Heart and soul, life and deeds), which includes the beloved *Jesu, Joy of Man's Desiring*. We conclude with Bach's exuberant Christmas cantata BWV 110, *Unser Mund sei voll Lachens* (May our Mouths Be Filled with Laughter), written exactly 300 years ago and brimming with trumpets, timpani, and irrepressible joy. This year's concert also features the premiere of a new carol by composer Dr. Larry Lipkis, adding a fresh voice to the Christmas tradition. And, as always, we'll join our voices in cherished carols with our singing community.

SATURDAY • 4pm

DECEMBER 13, 2025

Egner Chapel, Muhlenberg College
Allentown (NEW LOCATION!)

SUNDAY • 4pm

DECEMBER 14, 2025

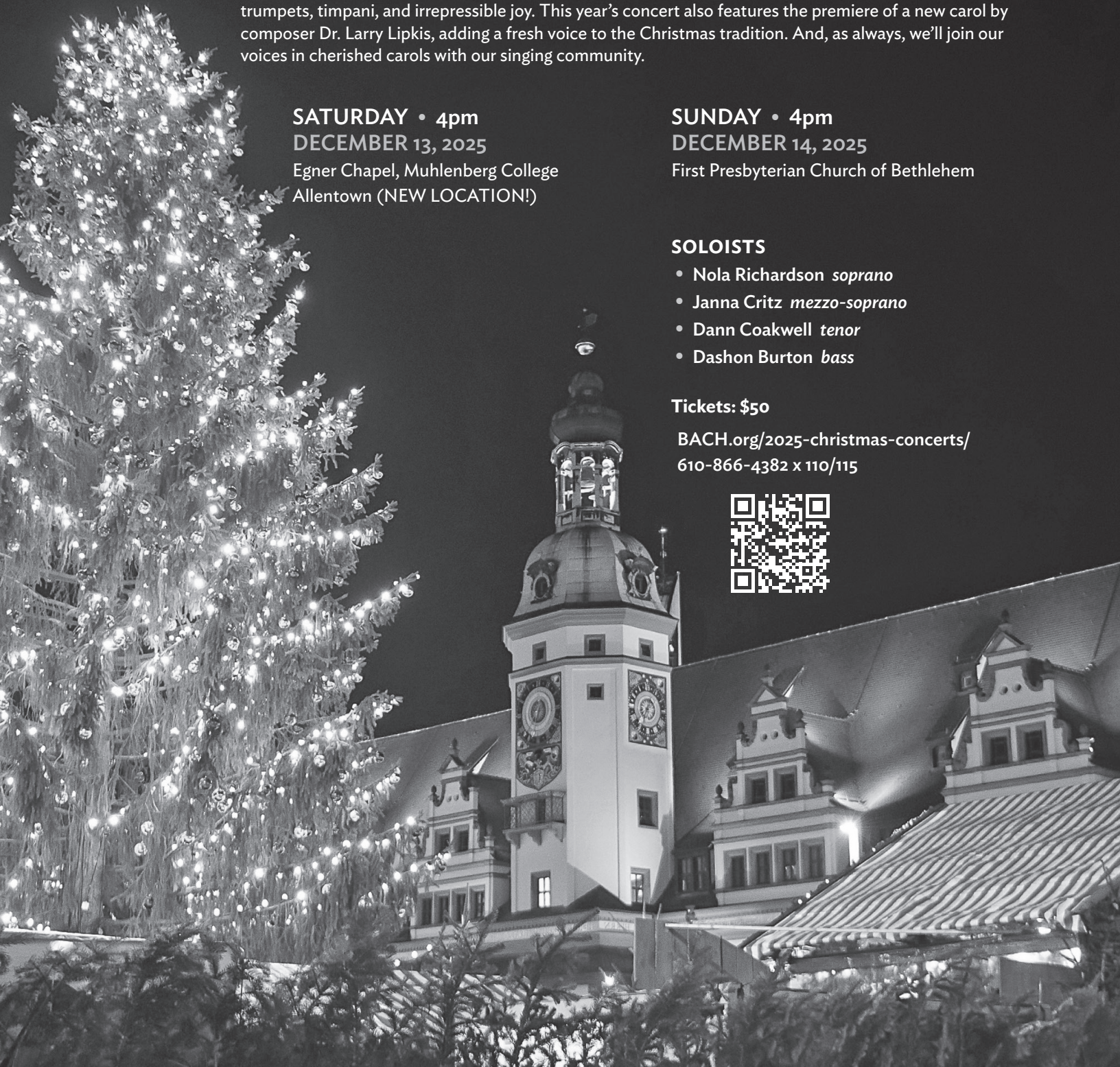
First Presbyterian Church of Bethlehem

SOLOISTS

- Nola Richardson *soprano*
- Janna Critz *mezzo-soprano*
- Dann Coakwell *tenor*
- Dashon Burton *bass*

Tickets: \$50

[BACH.org/2025-christmas-concerts/](https://bach.org/2025-christmas-concerts/)
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The Bach Choir is supported by the National Endowment for the Arts and The Pennsylvania Council on the Arts



CENTRAL MORAVIAN CHURCH

As an active and vibrant Moravian faith community in Bethlehem for over 282 years, Central Moravian Church is situated in the newly inscribed UNESCO World Heritage site, recognizing the Moravian Church Settlements of Gracehill (Northern Ireland), Christiansfeld (Denmark), and Herrnhut (Germany), as well as Bethlehem.

The Moravian Church had its origin in the pre-Reformation awakening under John Hus. The Unitas Fratrum (Unity of the Brethren) was organized in 1457. Because much of its early history is centered in Moravia, the Unity is known formally as the Moravian Church and recognized as the oldest organized Protestant denomination in the world. The Moravian Church places much emphasis on mission, music, and education. It was J. Fred Wolle, organist of Central Moravian Church in Bethlehem, who founded the Bach Choir of Bethlehem in 1898 and conducted the choir in the first performance of Bach's *Mass in B Minor* in America here at Central Church in 1900. Central Moravian Church continues to have a flourishing music program presented by its resident music ensembles and visiting artists, under the leadership of Minister of Music and Organist Rebecca Lepore. In addition to five Central Moravian Church music CDs, including *An Old Fashioned Moravian Music Christmas*, an organ recording featuring Rebecca Lepore, and *Christmas Eve at Central Moravian Church*, a recently published 256-page book entitled *Praise and Thanksgiving: 275 Years of Music at Central Moravian Church* is available at the Moravian Book Shop.

For further information about the Bach Choir:

- Visit BACH.org for upcoming concert and ticket information, to join our mailing list, or to order CDs and other Bach Choir merchandise.
- Consider becoming a Guarantor with the choir: Learn more at the website or by calling 610-866-4382 ext. 113.
- Follow us on Facebook, X (formerly Twitter), Instagram, and LinkedIn. Watch us on YouTube.

Freewill offerings to help support Bach at Noon will be accepted at all doors or you may donate online at BACH.org or send your contribution to:

- The Bach Choir of Bethlehem • 440 Heckewelder Place, Bethlehem, PA 18018
- To donate by phone, text BNOON to 44-321.

Bach at Noon broadcast LIVE on WWFM and now LIVESTREAMED!

Bach at Noon concerts are broadcast live on WWFM, a long-time media sponsor. This year's broadcasts are made possible by the generous support of John L. and the late Carol H. Daniel and Arthur Mead Martin. Listen live at WWFM.org or tune in to a station in your area. Bach at Noon concerts are also livestreamed on the choir's YouTube channel in partnership with Central Moravian Church. Please see BACH.org for more information. Please donate to support our Bach at Noon live broadcast.

Bach at Noon 2024-2025 Bethlehem Schedule

2025
September 9
October 14
November 11

2026
January 13
February 10
March 10
April 14



Special thanks to:
Central Moravian Church,
Senior Pastor Janel Rice
Rebecca Lepore, Minister of Music

John C. Baker Recordings, LLC,
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Bach at Noon 2026 Allentown Schedule:

June 9 July 14 August 11

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